



#### JOHN DREW AND HIS PLAYS.

It is a happy circumstance that John Drew should round out his first decade as a star with so worthy a play as "The Second in Command." After all, to the present generation of playgoers Drew is a bulwark of the American stage. To see him handicapped with poor material, as he was last season, seems to rob the theater of an inherent right.

John Drew not only came by his talent on his mother's side, but has his

father to thank as well. John Drew, Sr., who was born in Dublin, and came to America as a child, first followed the sea, but it was not long before the sailor became an actor, his first New York appearance taking place in the Richmond Hill Theater. Among the elder Drew's best parts were *Toodles*, *Rory O'More*, *Meddle* in "London Assurance," and *Flutter* in "The Belle's Stratagem." He married Mrs. Mossop—the late Mrs. John Drew—in 1850, and was her third husband. Young John was born in November, 1853, and the father died in Philadelphia in 1862, after



WILLIAM COURTLEIGH, LEADING MAN WITH VIRGINIA HARNED.

*From his latest photograph by Morrison, Chicago.*



EDITH JANET WALTERS, OF "THE GIRL FROM CHILI" COMPANY.

*From a photograph by Morrison, Chicago.*

spending some years, in the pursuit of his profession, in Australia.

Unlike most children of old time theatrical families, the present John

generation until the revival of the repertoire companies within the past five years. Mr. Drew left his mother's wing to become a member of Augustin Daly's com-



VIRGINIA HARNED, STARRING IN "ALICE OF OLD VINCENNES."

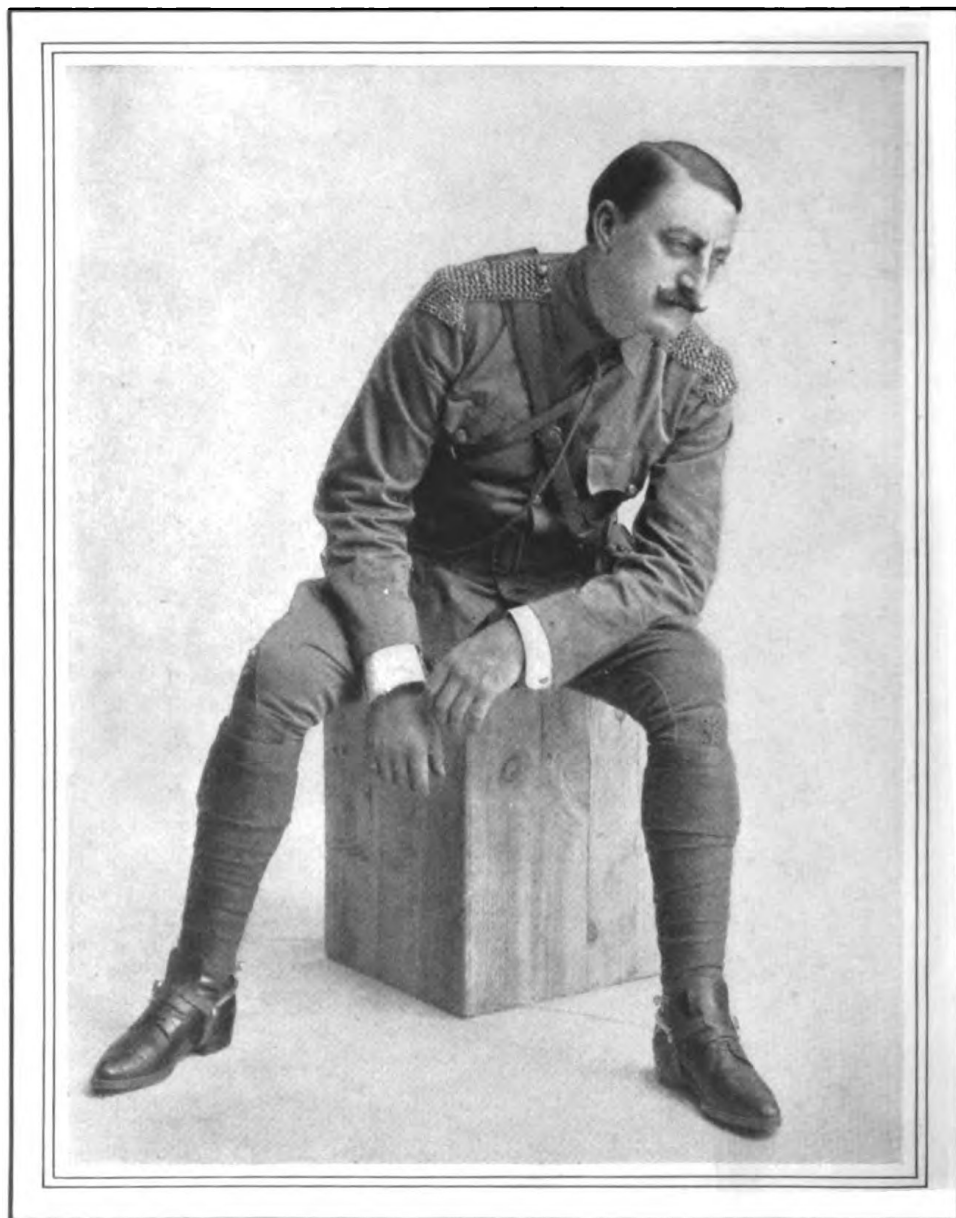
*From her latest photograph by Sarony, New York.*

Drew did not make his début until he was twenty years old. His mother cast him as *Plumper* in "Cool as a Cucumber" at her Arch Street Theater, and he first appeared there on March 22, 1873. For the next two years he played a long list of parts in the Arch Street stock, acquiring such an experience as was impossible to gain in the present

pany at the Fifth Avenue, in New York, where he was introduced in the first of Daly's famous series of adaptations from German comedies—"The Big Bonanza," presented in 1877. The piece, founded on "Ultimo," was a big success, too, running from February 15 until June 28, for seasons were longer in those days than they are now. Mr.

Drew was *Bob Ruggles*. The next year he played opposite Fanny Davenport in "Pique," an American society play by Mr. Daly, which had even a greater vogue than the "Bonanza," lasting for

lights of the house, which won the name of the Comédie Française of America. Mr. Daly was hurt more than he cared to have known when Drew left to become a star under Frohman. He could



JOHN DREW IN THE CHARACTER OF "KIT BINGHAM" IN "THE SECOND IN COMMAND," AS HE APPEARS AT THE CLOSE OF THE THIRD ACT WHEN LEFT BEHIND BY HIS REGIMENT.

*From a photograph by Sarony, New York.*

two hundred and thirty eight performances. When the present Daly's Theater was opened, in the autumn of 1879, Drew was cast as "Tom Sanderson, a master bather," in "Newport," a farcical comedy with music.

For the next thirteen years John Drew and Ada Rehan were the bright

not bring himself to proclaim any one individual as leading man of his theater after that. The last rôle Drew created at Daly's was *Robin Hood* in Tennyson's "The Foresters." His line of parts was next given to the English actor Arthur Bourchier.

Mr. Drew's stellar début took place



**WILLIAM BRAMWELL, LEADING  
MAN AT THE MURRAY HILL,  
NEW YORK.**

*From his latest photograph by Schloss,  
New York.*



**JOHN T. KELLY, IRISH COMEDIAN  
IN THE STOCK COMPANY AT  
WEBER & FIELDS.**

*From a photograph by Morrison,  
Chicago.*



**HARRY B. STANFORD, LEADING  
MAN WITH BERTHA GALLAND  
IN "THE FOREST LOVERS."**

*From a photograph by Marceau,  
New York.*



**E. H. SOTHERN AS "RICHARD LOVELACE."**

*From a photograph by Marceau, New York.*

at the Davidson Theater, Milwaukee, in September, 1892. The play was a comedy, bordering almost on farce, adapted from the French by Clyde Fitch, and called "The Masked Ball."



It was an instant success, Maude Adams, the leading woman, who had an imitation drunken scene to enact, scoring as heavily as the star himself. The Empire was not built at that time, and the New York engagement, a very long one, was begun at Wallack's and later continued at the Standard, now the Manhattan.

The second season's piece was "Butterflies," by Henry Guy Carleton, one time editor of *Life*. In this Olive May

threatened to snatch the honors from both Mr. Drew and Miss Adams, and another long stay at Wallack's was made. The third year, the first at the Empire, was devoted to an English piece, "The Bauble Shop," by Henry Arthur Jones, in which both Mr. Drew and Miss Adams came into their own again. This was the first serious play in the series, and served to cement the hold the Drew company had taken on the public.

But the following autumn poor ma-



WILLIAM FAVERSHAM AS "DON CÆSAR DE BAZAN"  
IN "A ROYAL RIVAL."

*From a photograph by Sarony, New York.*



LEO DITRICHSTEIN AS "GEORGE FISHER" IN "ARE  
YOU A MASON?"

*From a photograph by Sarony, New York.*

Dames," adapted from the French by R. C. Carton, which attained only a measure of success.

Mr. Drew opened his fifth season with "Rosemary," by Louis N. Parker and Murray Carson, who have since tried singly and in collabora-

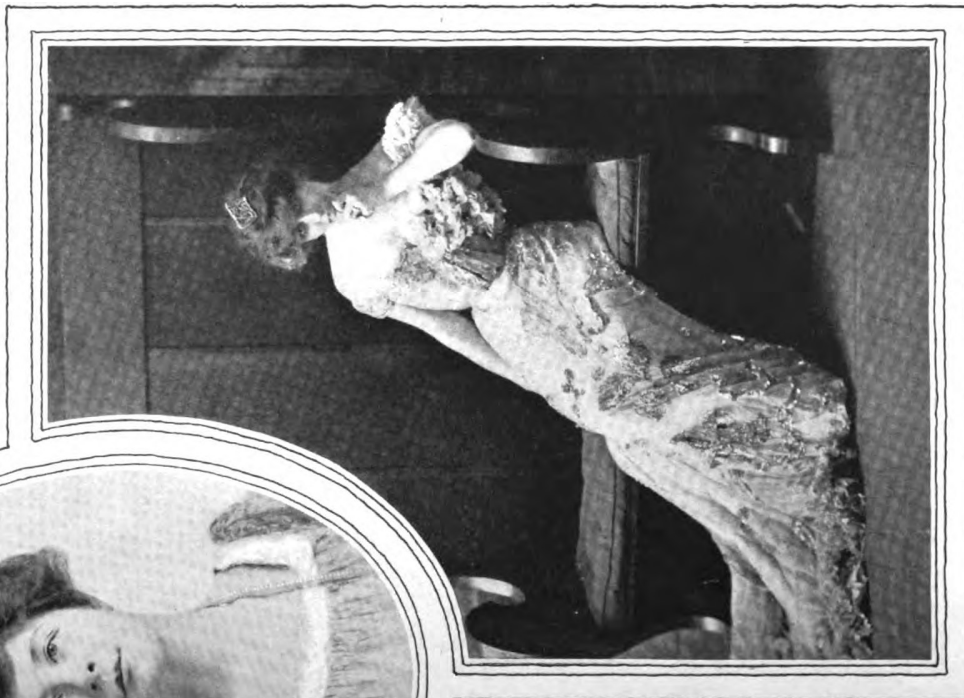


NANETTE COMSTOCK,  
LEADING WOMAN  
WITH JOHN MASON  
IN THE "THE ALTAR  
OF FRIENDSHIP."  
*From her latest photo-  
graph by Marcenau,  
New York.*

terial put a damper on Drew's success. The Empire had opened in August with "The City of Pleasure," a sort of spectacular play from the French. The public did not care for it, and

Drew was hurried to town ahead of

his scheduled time. He presented "That Imprudent Young Couple," another Carleton comedy, which did but little better than the French fiasco it replaced, and "Christopher, Junior," by Madeleine Lucette Ryley, was hastily substituted. This filled out the Empire term. Drew returned to New York in January to appear at Wallack's in "The Squire of



MRS. LOUISE THORNDYKE BOUCICAULT, WITH "A BACHELOR'S ROMANCE" COMPANY.  
*From her latest photograph by Baker, Columbus.*

tion to duplicate the hit they made with this delightful play, but thus far they have failed. Many questioned the wisdom of the last act, showing Mr. Drew as a man of ninety, but the discussion over the point served the more widely to advertise the performance, which filled out the most remunerative season the company had known. Miss Adams

was particularly happy in these, her last performances with the Drew troupe.

The next autumn's play, "A Marriage of Convenience," suffered by contrast.

in costumes and dialogue, and served to introduce Isabel Irving as Drew's new leading woman. In the spring the company made another visit to New York,



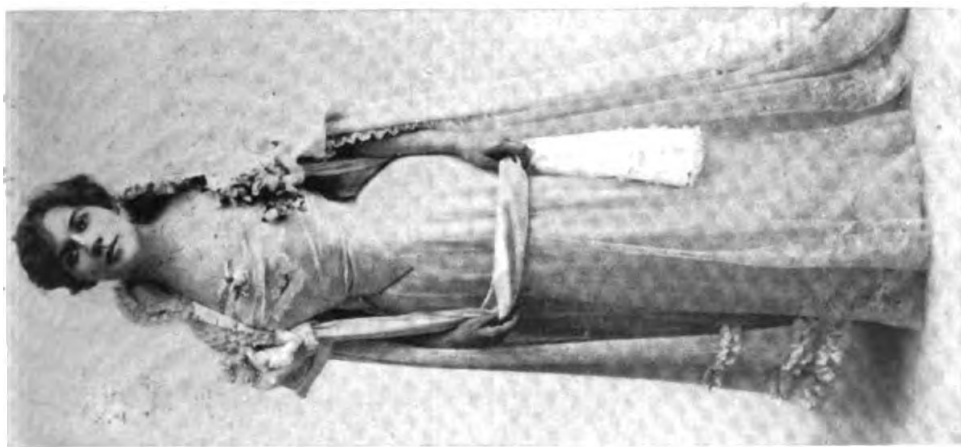
JEANNETTE LOWRIE, APPEARING AS "ANGELA" IN THE FAMOUS "FLORODORA" AT THE NEW YORK THEATER.

*From her latest photograph by Maxceau, New York.*

Sydney Grundy had made over the elder Dumas' "A Marriage Under Louis XV" very much as Gerald Du Maurier and Victor Mapes worked over "Don Caesar de Bazan." The drama was scintillating

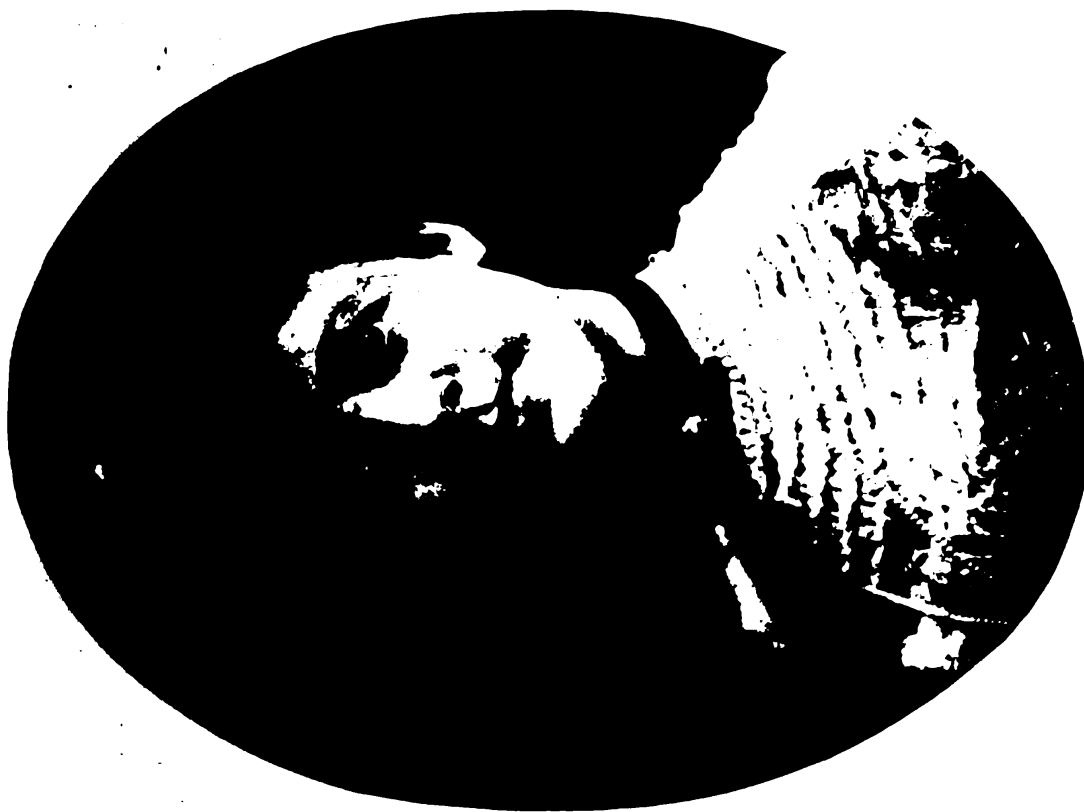
and brought out at Wallack's "One Summer's Day," by Henry V. Esmond, who has since redeemed himself with "When We Were Twenty One."

The fall of 1898 brought forward a



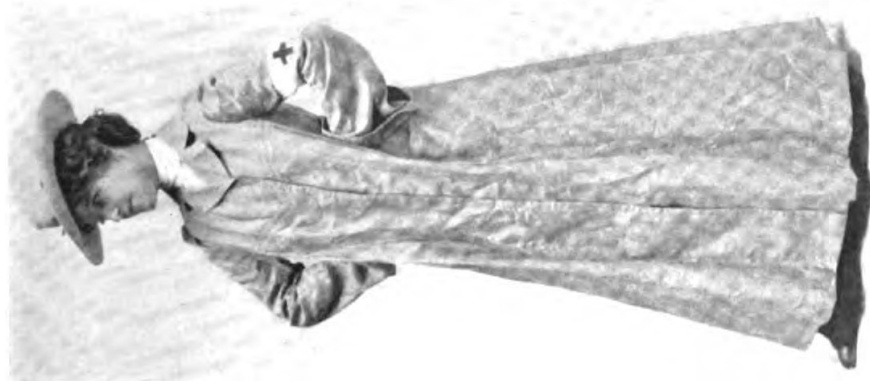
IDA CONQUEST AS "MURIEL MANNERING" IN  
"THE SECOND IN COMMAND."

*From her latest photograph by Sarony, New York.*



LULU GLASER, STARRING IN HER NEW OPERA, "DOLLY VARDEN,"  
BASED ON "THE COUNTRY GIRL."

*From her latest photograph by Marceau, New York.*



AGNES MUIR AS "MISS MCCULLAGH" IN THE  
NEW PRODUCTION OF "ARIZONA."

*From a photograph by Sarony, New York.*



**J. H. STODDART, STARRING IN "THE BONNIE BRIER BUSH."**

*From his latest photograph by Hall, New York.*



**E. M. HOLLAND AS "UNCLE EB" IN "EBEN HOLDEN."**

*From a photograph by Sarony, New York.*

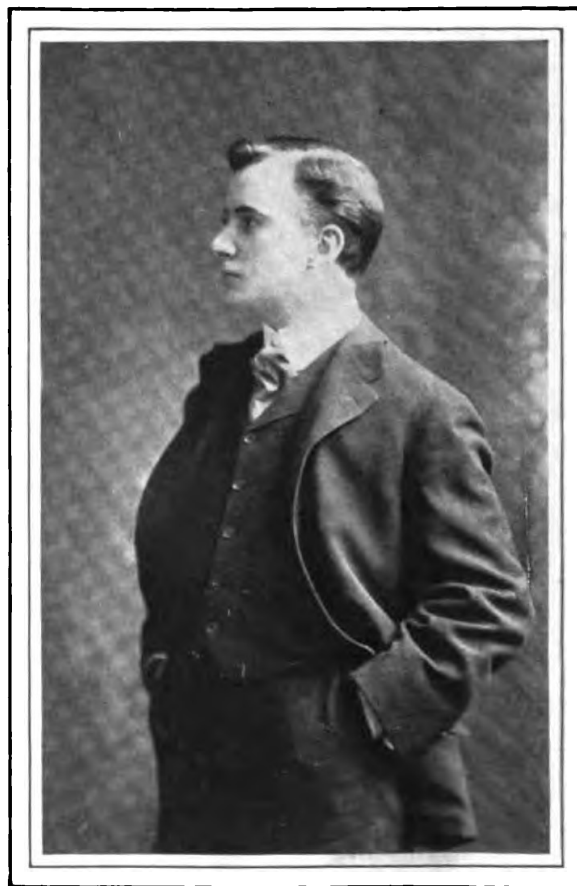
Henry Arthur Jones comedy, "The Liars," which bristled with clever talk

and had some strong situations. A great success was scored. The next season



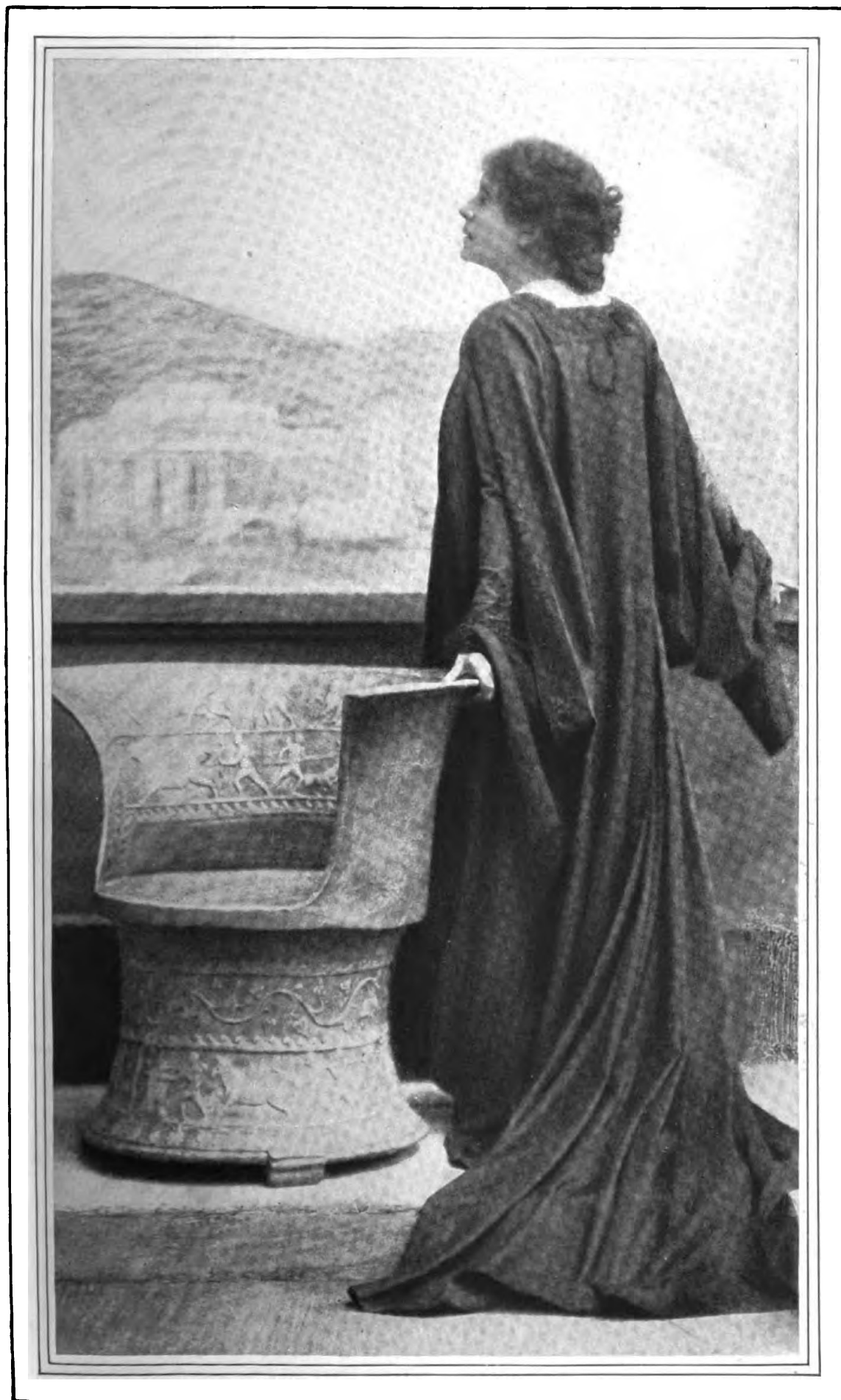
**GRACE GEORGE, STARRING IN "UNDER SOUTHERN SKIES," BY THE AUTHOR OF "'WAY DOWN EAST."**

*From her latest photograph by Sarony, New York.*



**ARNOLD DALY, PLAYING "THE IMP" IN THE LONDON PRODUCTION OF "WHEN WE WERE TWENTY ONE."**

*From his latest photograph by Marceau, New York.*



ELEONORA DUSE, THE ITALIAN TRAGEDIENNE, WHO IS TO MAKE ANOTHER VISIT TO THE UNITED STATES NEXT SEASON—THE PICTURE SHOWS HER AS SHE APPEARS IN "LA CITTA MORTE."

*From her latest photograph.*





HUBERT HASSARD SHORT, LEADING JUVENILE IN "THE SECOND IN COMMAND."

*From a photograph by Hana, London.*



IDA HAWLEY, APPEARING WITH THE MUSICAL COMEDY "THE BURGOMASTER."

*From a photograph by Baker, Columbus.*



LOUIS JAMES, THE TRAGEDIAN, APPEARING IN SUPPORT OF MODJESKA.

*From a photograph by Baker, Columbus.*

was devoted to "The Tyranny of Tears," by Haddon Chambers, a happily conceived and well written piece which presented the shortcomings of a fretful wife in a way that had the unfortunate result of antagonizing women. Last season was frittered away with "Richard Carvel," pitched upon as a last resort after an English play, which Drew had intended to use, failed to please London.

In "The Second in Command," John Drew has once more found a congenial rôle—that of a man with a rare and unselfish regard for the happiness of others. Hitherto he has not suffered in its display, but this time he loses the woman he loves, and the Victoria Cross seems but cold comfort, especially to an American. The comedy is by the clever Englishman, Captain Marshall, who



S. MILLER KENT, PLAYING NAT GOODWIN'S RÔLE IN "THE COWBOY AND THE LADY."

*From his latest photograph by Marceau, New York.*



SANDOL MILLIKEN, ONE OF THE TWO LEADING SPIRITS IN "THE LIBERTY BELLES."

*From her latest photograph by Schloss, New York.*

wrote "A Royal Family," and it has proved a decided success. Ida Conquest, Mr. Drew's present leading woman, has in "A Tyranny of Tears." Although his contemporaries on all sides are going in for Shakspeare, we hear nothing of



ELLEN MORTIMER, APPEARING WITH STUART ROBSON IN HIS REVIVAL OF "THE HENRIETTA."

*From a photograph by Baker, Columbus.*

a part more commensurate with her abilities than was the *Dorothy Manners* of "Richard Carvel."

Mr. Drew's wife, Josephine Baker, was an actress when he married her, but she has not played for a long time. Their daughter, Louisa, made her début in a quiet way two years ago, as the maid

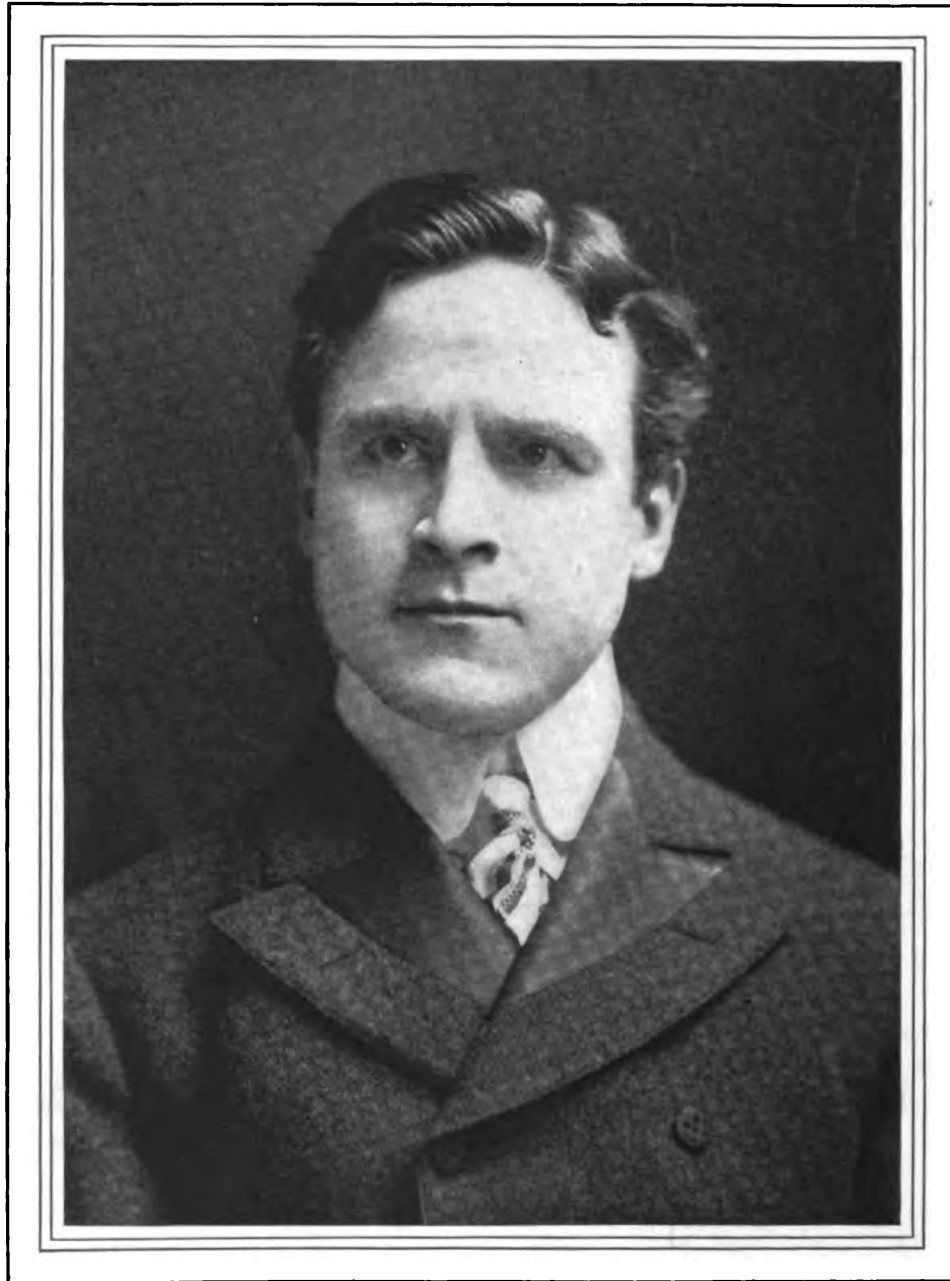
Mr. Drew returning to the field which he tried so successfully while at Daly's. A large public would assuredly be found for his *Petruchio* in "The Taming of the Shrew." The stumbling block in the way of such a revival is perhaps the difficulty of discovering a *Kate* who could stand comparison with Ada Rehan.

Drew's next year's play may perhaps have Clyde Fitch as its author.

SOTHERN AS A STAR AND BEFORE.

Although E. H. Sothern is a younger

through a much more arduous experience. As a boy, his leaning seemed to be towards painting, and his father, the Sothern whose memory will ever be associated with *Lord Dundreary* in "Our American Cousin," sent him to the art



ROBERT T. HAINES, LEADING MAN WITH MRS. FISKE AT THE MANHATTAN THEATER.

*From his latest photograph by Klein & Guttenstein, Milwaukee.*

man than Drew, having been born in New Orleans, December 6, 1859, he became a star five years ahead of the older actor. But he had previously gone

school connected with the Royal Academy in London. But the youth didn't want to be a painter at all. Hugged close to his breast was the secret de-



termination to become an actor as great as his father. When he was nineteen he came to America on a vacation, and received permission to show what he could do in mummer's garb. He appeared as a coachman with one line to speak in "Sam," at Abbey's Park Theater. Stage fright at a critical moment caused young Sothern to make a botch of the performance. He kept at it, nevertheless. After a year with his father he went back to England, where he secured a chance to act, but was told that he was so bad he ought to change his name.

Towards the end of the seventies he was in America again, a member of John McCullough's company, earning twenty dollars a week. His father's death recalled him to London, where he ventured to play again, but never for long in the same theater. He came back to America after a while and rejoined McCullough; then he wrote a farce comedy of his own, went out on the road with it, and failed. There was a scramble to get a position after all positions were filled, and when one was obtained, the troupe stranded, and the young actor was left to shift for himself.

More than once he went hungry in those days; but it was his very misfortunes that served as the foundation stone of his success, for had he not been out of work, and wandering up and down Broadway in search of it, he would not have met Helen Dauvray's manager, who declared Sothern to be the very man he wanted for a small part in "Mona." This led to his going to the Lyceum with that then popular star in "One of Our Girls," in which he scored his first hit. Sothern ought to have a very soft spot in his heart for the little house on Fourth Avenue, originally planned as a school of acting. For when Daniel Frohman came into possession, in the May of 1887, he was not ready to open with his stock until the autumn; and in casting about for something with which to finish out the spring, he hit on "The Highest Bidder." The play proved to be much more than a stopgap, and for a second time Sothern found strong favor across the Lyceum footlights. A little over a year later, on the same boards, he completed his captivity of the public with "Lord Chumley."

So great was the hit of "Chumley" that Sothern had a narrow escape from dropping into the groove of his father with *Dundreary* and of Joseph Jefferson with "Rip Van Winkle." But the younger actor is too ambitious to tolerate such limitations of his powers. He promptly adopted the policy of changing his bill at least once a year, and was rewarded by finding a big public for his next venture, "The Maister of Woodbarrow," by Jerome K. Jerome. The following season he devoted to "The Dancing Girl," which gave a fine opportunity to his new leading woman, Virginia Harned, whom he had introduced in "Woodbarrow," Charlotte Tittel having played opposite him in "Chumley." With the revival of "Lettarblair," the hit of 1892, for a short term in the following year, Grace Kimball joined the company. She created *Elizabeth Linley* in "Sheridan" the same season.

The following autumn Sothern scored his first failure in "The Victoria Cross," by Paul Potter, but partly redeemed himself with another Jerome offering, "A Way to Win a Woman." In 1895 he stepped from comedy to melodrama, and in "The Prisoner of Zenda" carried everything before him. He followed this up the next year by a play in similar vein, "An Enemy to the King." Miss Harned had returned to the company, and another season of prosperity went into the records. His second failure was with "Change Alley," by the authors of "Rosemary," and the season of 1897-'98 was eked out with a revival of "Chumley" and a production of "The Lady of Lyons." The next year was really Virginia Harned's, as she had much the finer opportunity in Anthony Hope's "The Adventure of Lady Ursula" and "A Colonial Girl." In February, 1899, Sothern came to the Knickerbocker with "The King's Musketeer" and a new leading woman, Edith Crane. The piece was so successful that, in September, he opened his autumn term with it at Daly's, Miss Harned resuming her place with the company. The new play of this season was "The Song of the Sword," by Leo Ditrichstein, which did not please the critics, but drew good houses in spite of their disapproval.

In the following spring Sothorn sacrificed money considerations to give a beautiful production of Hauptmann's fairy play, "The Sunken Bell." Last winter he probably expected another financial loss on "Hamlet," but the public manifested a strong desire to see him as the melancholy Dane, and from an artistic point of view his essay into Shakspeare had much to commend it.

The opening of his present season with "Richard Lovelace" seems to have been a mistake. It was followed by "If I Were King," which was hailed with warm praise by the critics. In this play, written by Justin Huntley McCarthy, Sothorn has returned to the romantic drama of the sort which requires for its exploitation the flash of sword and an imposing array of supernumeraries, in sharp contrast to "Lovelace," with its one set and seven characters. It is a coincidence that Mr. Sothorn's latest leading woman, Cecilia (late Cissie) Loftus, is the divorced wife of Mr. McCarthy, in whose drama she is now appearing.

Virginia Harned, who was married to Mr. Sothorn in 1896, is starring in a dramatization of "Alice of Old Vincennes."

#### THE CREATOR OF "UNCLE EB."

The public has long since ceased to be astonished at the dramatization of the most unlikely novel. It has learned that the title of a successful book is what the manager wants, and that he cares little for the story. One would suppose "Eben Holden" about as susceptible of dramatic treatment as an art exhibition catalogue or a race track score card. However, we all knew it was bound to come, and it is at least a matter for congratulation that so clever an *Uncle Eben* as E. M. Holland was pitched upon.

Mr. Holland has long been a capable actor of important character parts. The son of George Holland of the old Wallack company, he was born in New York in 1848. At fifteen he became call boy at Mrs. John Wood's Olympic Theater, on lower Broadway, near Bleecker Street, which was soon to be given over to G. L. Fox and the phenomenal run of

"Humpty Dumpty." Three years later he joined the company at Barnum's Museum as a player of small parts. He was identified with Lester Wallack from 1867 to 1880; then he became a member of A. M. Palmer's Union Square stock company, making his first appearance in "French Flats," a farce. Later he went with McKee Rankin in a prolonged tour, covering both England and America, doing the *Judge* in "The Danites."

After Mr. Palmer moved up to the Madison Square, Holland rejoined the company, and scored a hit as *Captain Redwood* in "Jim the Penman." This strong drama, by Sir Charles Young, ran steadily through the season of 1886-'87. In 1895, when Richard Mansfield took over Harrigan's Theater, and renamed it the Garrick, he hit upon the scheme of bringing together the two Holland brothers, E. M. and Joseph, as joint stars. In the autumn of that year, under Mansfield's management, while he himself was on the road, the Garrick started off with the new combination, in a play called "A Man With a Past." The piece didn't prove what was wanted, so Mr. Mansfield rushed forward a drama which he had been reserving for his own use, "A Social Highwayman." In this Joe Holland was a gentleman moving in good society, who lived by preying on the valuables of his friends, and E. M., his valet, whose devotion to his rascally master was one of the most touching things to be found in all stage-land.

The play made a hit, but before the season closed Mansfield gave up both the Hollands and the Garrick, and next autumn the brothers launched out for themselves in about the worst fiasco that ever saw footlights. This was "Dr. Claudius," dramatized by Marion Crawford himself, with the assistance of an actor. Of all Mr. Crawford's novels, it is probably the least suitable for the stage, and the result was what might have been expected. The press held the play up to ridicule, the public stayed away, and the joint star scheme was abandoned.

E. M. Holland went into the Frohman camp, and became the typical delinquent spouse in farces from the French, such as "On and Off," "The Husbands of

Leontine," and "The Lash of a Whip." One is led to hope for the success of "Eben Holden," if for no other reason than to rescue a capable actor from rôles which, however cleverly he may play them, are not worthy of his time and attention. It should be said that Mr. Holland interrupted his series of errant husbands long enough to win strong praise for his villain in the Drury Lane melodrama, "Hearts Are Trumps."

#### THE STAR OF THE "BRIER BUSH."

J. H. Stoddart has always played old men's parts. He was born at Barnsley, England, in 1827, and in his youth acted for several seasons in Scotland, acquiring such control of the northern burr as leads many to mistake him for a Scotchman. Of course this fact stands him in good stead, now that he is the central figure in "The Bonnie Brier Bush." In January next he will celebrate his sixty ninth year of stage life. He began at the Theater Royal, Glasgow, in a piece called "The Rent Day." Stoddart was one of the children of the tenant about to be dispossessed. He came to America in 1854, and joined James Wallack's company. Thence he passed to Laura Keane's Theater, where he had for fellow actors Joseph Jefferson and the elder Sothorn. His next move was to another New York house, known as the Winter Garden, and managed by Dion Boucicault. Here he played *Ralph Nickleby* in a dramatization of the Dickens novel. Then, at the Olympic, he made the greatest hit of his career—*Money Penny* in "The Long Strike."

It is a commentary on the rapid changes of New York to realize that every one of these theaters has now been obliterated. Even the second Wallack's, the Thirteenth Street house, whither Stoddart next betook himself, has just given way to a business structure.

For many years Stoddart was first old man with A. M. Palmer's famous stock company, beginning at the Union Square, now Keith's, with *Pierre Michel* in "Rose Michel," passing on to the Madison Square, and thence to Wallack's at Thirtieth Street, which was known for a time as Palmer's.

Mr. Stoddart hopes that *Lachlan Campbell* will last him for the remainder of his career, for he has difficulty in memorizing new parts. Surely the stern Scottish father is a creation of which he may well be proud. The play has been well received by the press, and seems to be enjoyed by the public. The critics poked fun at the farm hand quartet, but the fact is indisputable that the people like to hear them sing, just as they continue to enjoy the cake walk on the stage, in defiance of the dramatic writers who keep telling the managers that it is a back number and should be put on the retired list without a pension.

#### JOHN T. KELLY.

Green's Mocking Bird Minstrels launched Weber & Fields' Irish comedian on his theatrical career. He was a Boston boy and fifteen years old at the time. Tony Hart, afterwards with Harrigan, was in the same troupe. Kelly's first hit was in 1872, in Philadelphia, with the song "Mrs. Magee's Hotel." He sang this at three hundred and eighty five consecutive performances in Fox's American Theater, on the site of the present Chestnut Street Opera House. To add a spice of variety in his own experiences, Kelly next joined a wagon show touring the Eastern States, known as "Washburn's Last Sensation Company." In this organization were Pat Rooney and George S. Knight, both, like Kelly, destined to give account of themselves later on. Another novel venture of Kelly's was his experience as *Barney the Guide* in "The Mirror of Ireland," a panorama arrangement designed to give Americans an idea of life on the "ould sod."

Returning to vaudeville—it was "variety" in those days—he formed a partnership with Thomas J. Ryan, presenting an act called "The Bards of Tara." Their first New York appearance was made at Harrigan & Hart's Theater Comique in its initial season, 1876-'77. Kelly & Ryan claim that for ten years they received the highest salaries in the variety business. Ryan wrote the words and music for all their songs. The partnership was dissolved in 1885, Kelly joining forces for a time with a German comedian, Dan Mason,



and starring with him in a farce comedy, "The Tigers." He was next with Hallen & Hart in their successful bit of nonsense called "Later On." In this he scored as *Sheriff Clutch*, and played the character for two seasons. Then he and Gus Williams went forth in a musical farce comedy—"U and I." Two more experiences separated Kelly from the Weberfieldian fold. One of them was with George Welty in "McFee from Dublin" and the other under George W. Lederer in "The Century Girl." He was the second man to sign a contract with Weber & Fields for their music hall venture, Charles J. Ross (now the *Queen* in "The Sleeping Beauty and the Beast") being the first.

Mr. Kelly waxes very enthusiastic in referring to his present position. "I am now in my sixth season with them," he says, "and I can honestly say that I was never so happily placed in my life. The five years have passed like a dream. It only feels and figures to be two."

Kelly has a handsome home at Elmhurst, Long Island, where he has as neighbors Tony Pastor, John Slavin, and Edgar Smith, who writes the Weber & Field librettos. Kelly's fad is wigs.

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Louis James, of whom a portrait is herewith presented, is one of the "old timers." Born at Tremont, Illinois, in 1842, he started in as a member of the famous McCauley stock at Louisville, in '63, and from there went to Mrs. Drew's Arch Street Theater, Philadelphia, where he remained for six years. He was in "Divorce" in New York, at Daly's old Fifth Avenue Theater, in 1871. Four years later he was leading man at McVicker's, Chicago. After experiences in stock work in San Francisco and Baltimore, he was for five years leading man with Lawrence Barrett. About this time he married Marie Wainwright, who was Barrett's leading lady, and whose debut was made in a somewhat remarkable environment, she being one of six *Juliets* at a benefit for George Rignold which took place at Booth's Theater in 1878. Husband and wife began to star jointly in the season of 1886-'87, and for several years were

recognized as able exponents of Shaksperian characters. After their separation, Mr. James was seen in association with Kathryn Kidder, who achieved fame as "Madame Sans Gêne," their vehicle last season being "A Winter's Tale." This year he is in support of Mme. Modjeska. Millie James, who made such a hit as the child *Simplicity* in "Lovers' Lane," is his daughter.

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Like the rolling snowball, "Florodora" acquires fresh strength and power by continued momentum. After surviving the hottest July on record, this now celebrated musical comedy was removed from the Casino to the New York in October, and succeeded in filling the bigger auditorium as it had packed the smaller one. Reckoning has been lost of the number of times the "Pretty Maidens" in the double sextet have been supplied with new gowns. Many of the maidens themselves are now new, and the only original "kind sir" is Edward Gore, son of May Robson, and the only member of the company who has not missed a single performance since the start at the Casino on November 12, 1900. There have been at least three *Angelas*; the latest, Jeannette Lowrie, of whom a portrait is given, is by far the best.

She is Welsh by birth, hailing from Cardiff, and her first appearance on the stage was made as one of the children in David Belasco's "May Blossom" at the Madison Square Theater. After a series of children's parts, she went back to school, and her first adult rôle was in "The Charity Ball." Later she played with Clara Morris, and at one time was ingénue for Roland Reed. She became leading woman for Thomas Q. Seabrooke in "The Speculator," and appeared as the tough girl when this comedian served as the *pièce de résistance* at the opening of the Fifth Avenue with vaudeville in May, 1900. Their sketch was called "The Pride of Harlem." Previous to that Miss Lowrie had been the heroine in the melodrama "Sporting Life" and in "Mlle. Fifi." After her success in "Florodora" it is not likely that managers will allow her to stray far from the field of musical comedy.